

THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST

Vol. VIII No. 9

1925

25 Cents



Painted by John Ferris Connah, Director, New School of Design

PUBLISHED AT TWENTY-ONE PARK ROW, NEW YORK

Monthly by The Assn. of American Art Students. May, 1925. Ent'd. as 2nd class matter May 21, 1921, at the Post Office, New York, N. Y., under Act of March 3, 1879. \$2.50 Yearly. Foreign, \$3.

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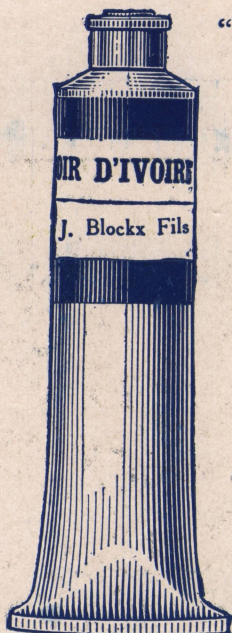
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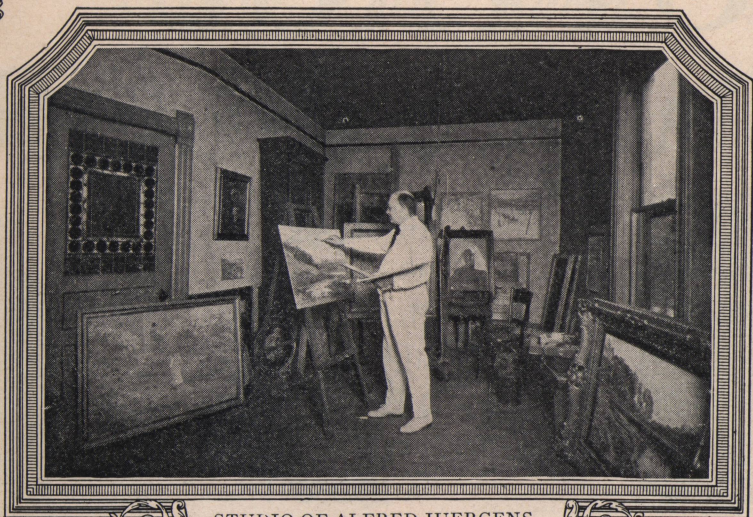
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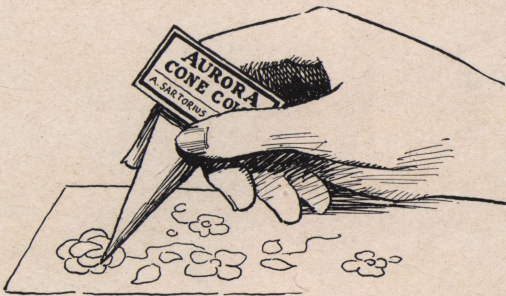
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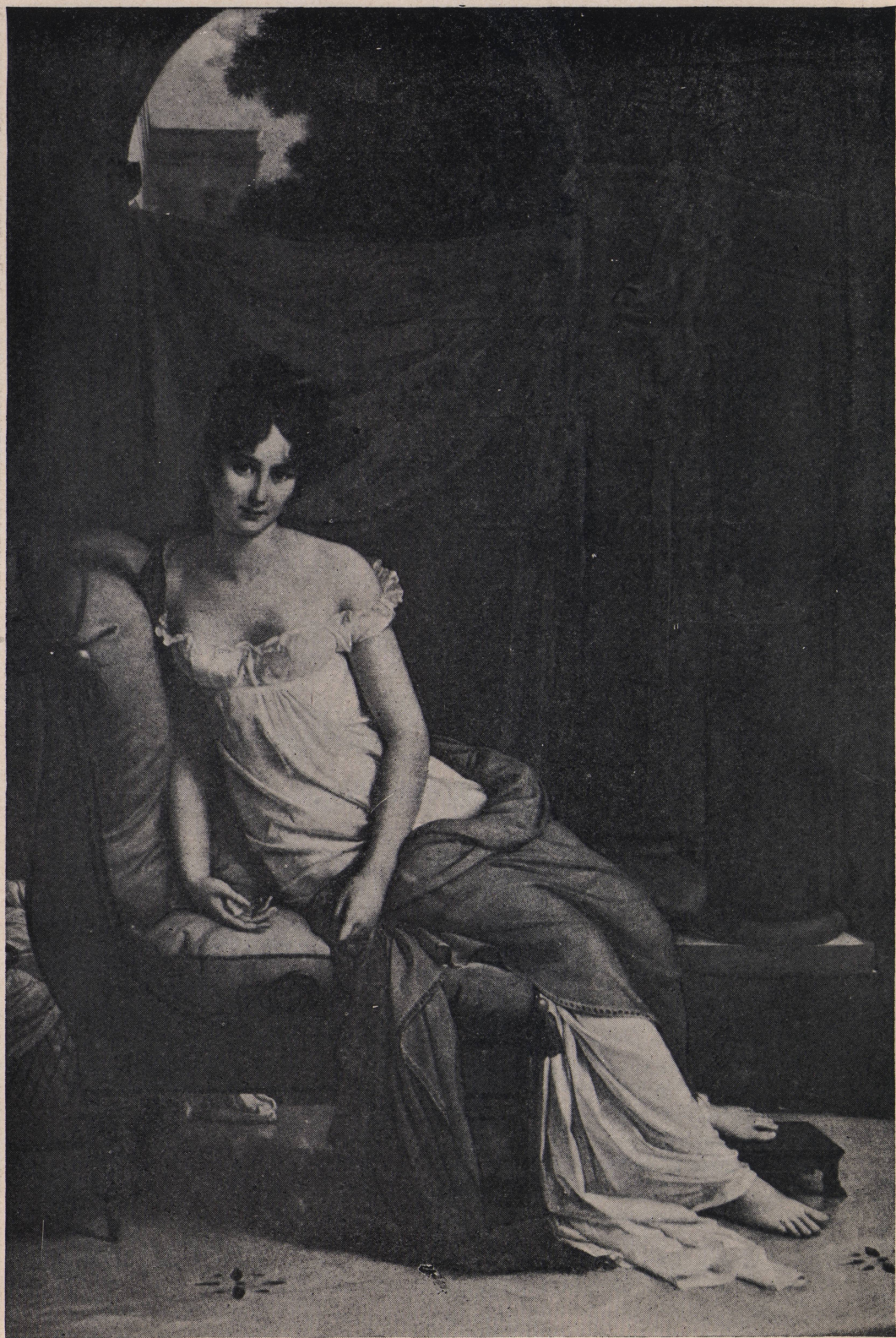
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THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST

PUBLISHED EVERY MONTH BY THE ASSOCIATION OF AMERICAN ART STUDENTS
AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

WALTER W. HUBBARD, *Editor-in-chief*
E. MORRILL CODY, *Paris Correspondent*

Managing Editor, ALMA R. ROBERTS
Art Editor, CAROLYN J. TOWNSEND

VOL. VIII

MAY, 1925

No. 9

Are Americans Inartistic?

By WILLIAM L. JUDY

We Americans, the Europeans say with scorn, are rude, wild and inartistic. If this be true, the fault lies on our own doorstep.

Art is life depicted with a spiritual color. It must not be too much like life nor too unlike. If it be too natural, it is not art for a certain artfulness is the necessity of art. At times the actor on the stage plays his part too truly and lo, his acting is not that; he must flirt with both actuality and imagination at the same time.

Art must grow out of life; it musn't so much mirror life as show it in certain colors. It cannot be a photograph; it must be actuality aglow.

The art of any nation must grow out of its own life, else there cannot be art. The one greatest hindrance to American art is the tendency to ape that of other nations. Too many Greek temples, too many Roman towers, too many Flemish pictures; too many Italian laces are exhibited in America to permit the growth of art from native themes.

I attended a play at the Pershing Theatre in St. Louis with my good friends, the charming Silzers of Maple Avenue. The curtain scene was one showing French royalty in a past century. Here, in a mid-western city, in a theatre named Pershing, I had expected to see American themes.

Have we not enough legend, romance and beauty? The Indians, the negroes, the plains, the mountains, the buffaloes, the factories, and a hundred other American themes await the artist. American art must begin at home and until these rich and yet untouched themes are developed and the aping of foreign themes wholly unknown in American history and life is ended, we shall not have an American art.

Let kings and lions, satyrs and windmills, to their native haunts. Enough glory and

quaintness await the American artist in his native land.

The Americans have covered their land with signs of all kinds. The message of the sign may be in praise of shoe polish or laxative, lingerie or coffins. In pursuit of the public's dollars, the sellers of wares proclaim themselves on every fence, wall and curbstone.

The uproar against billboards on the part of some appears to me to be emotion spent upon poor cause. They're the only galleries of art most of the multitude ever see. They employ the eye and the mind of the traveler; they may present a worthy sentiment, a homely truth, a sermon about business things in general. They are studies in color, they are textbooks of psychology, they are primers of trade for the multitude.

My anger against signs arises out of the zeal of some to impose the signs upon our attention at poorly-chosen time or place.

In Saint Louis, the outside of the street cars is disfigured to utter eulogy of baking powder or pork sausage.

I attended a performance of the comedy—"So This Is London" at the Empress Theatre on Olive Street last night. Like most of the audience in the theatre I had come to forget the worries of the day's work, to be entertained, to be taken away from troubles of mind and thoughts of trade.

For what other end does the orchestra play its overtures of light and lilting music?

But the front curtain at the Empress Theatre was emblazoned with sixty-three signs of merchants and tradesmen. "See me and die laughing" said an insurance agent. "I am ready to dye for you" said a cleaner. "Business is pressing with us," remarked a tailoring shop. Tires, jewelry, headache pills, soap, shoes and insect powder were

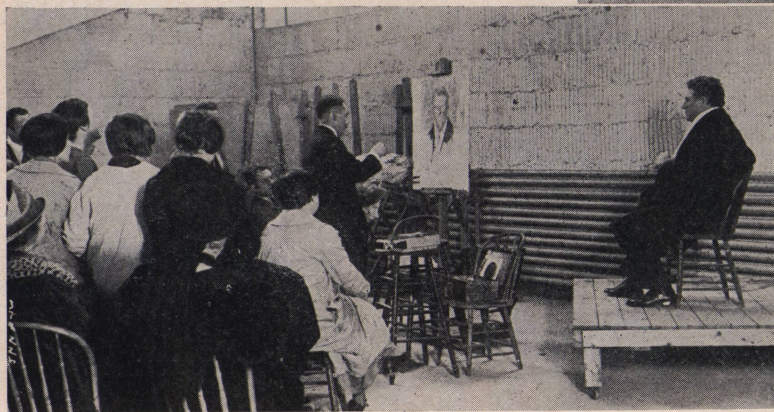
eulogized in one grand blotch of signs of many sizes and shapes, changing the curtain into a medley of a market place.

I had come to laugh, to rest, to avoid thinking, but I was forced to read why the crease Cohen puts in trousers stays longest and why Slow's lard is the cook's best friend.

I could act in only way to avoid the reading of the signs and I did so—I kept my eyes closed until the curtain was raised.

Again the question, "Are Americans Inartistic?" I do not think so. When students of the Grand Central School of Art in New York City selected Martinelli, the famous singer, as a subject for portraiture the other day, they thereby showed that art is broad, for the student of painting is usually interested in music, literature and many of the other elements of culture.

—*Judy's Magazine, Chicago.*



WEYMAN ADAMS, INSTRUCTOR, GRAND CENTRAL SCHOOL OF ART, PAINTING PORTRAIT OF GIOVANNI MARTINELLI, METROPOLITAN TENOR.
ABOVE—FINISHED PORTRAIT OF GIOVANNI MARTINELLI

The Dead Hand in Art

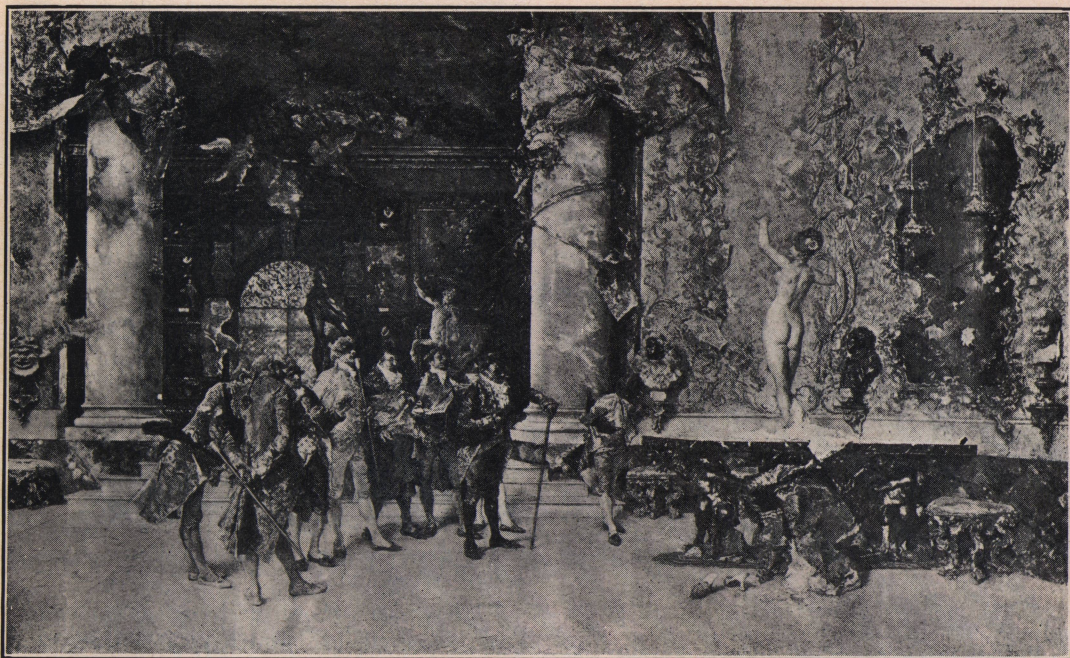
Art is too vital to be governed by the tomb. This fact was demonstrated by the rejection, by the Metropolitan Museum of Art, of the \$3,000,000 art collection, bequeathed it by William A. Clark, under the terms of the will of the former Senator from Montana. The collection has now been offered to the Corcoran Gallery of Art, at Washington, D. C., under the same terms, through an alternate provision of the document.

The attitude of the trustees was made public in a written statement issued by Robert W. de Forest, president of the museum, at the close of the meeting. The statement says:

Acceptance of the gift under the conditions imposed by the testator requires that the museum shall accept all of the objects

of art, antiquities, rugs and carpets enumerated in this will; shall provide galleries for their exclusive occupancy and exhibition; shall exhibit them separately and by themselves, and shall undertake to permanently maintain the collection so exhibited.

"For the museum to accept this gift, valuable and important as it is, under such conditions would prevent for all time the inclusion of these objects with other like exhibits of the museum, and would prevent the collections of the museum from being classified and displayed as a balanced whole. It is only by such a scientific arrangement that the historical development of art and the relation of different countries and different races to the development of art can be properly illustrated."



CHOOSING THE MODEL—BY MARIANO FORTUNY—CLARK COLLECTION

One of the most famous canvases in the Clark collection is "The Choice of a Model," reproduced in this issue, painted by Mariano Fortuny in 1874. The picture shows an elaborately decorated and sumptuously furnished apartment of the Palazzo Colonna, in Rome. A number of members of the Academy of Saint Luke, at the most luxurious period of last century, are assembled to criticize a nude female model who is posing before them in an attitude of studied grace. The ultra-fashionable costumes of the men and their pompous and artificial manners, no less than the wonderful richness and elegance of their surroundings, indicate to what an extent the study of art was at this period indulged in as a fashionable accomplishment.

The subject has given Fortuny the best possible opportunity for the exercise of his unique skill in the treatment of rich draperies, fine metal work, choice marbles, and all the glitter and splendor of precious objects of art with which the princely apartment is filled to overflowing.

Nor has the artist been too much preoccupied with the imitation of textiles and with the difficult problems of intricate design and arrangement, for he has treated with characteristic skill the delicate contrasts of tone and color as well as the differences of human type and expression, which alone would distinguish the picture as a rare artistic accomplishment. With all the extraor-

dinary elaboration of detail and amazing wealth of color the general harmony of the picture is maintained without a false note, and it will always rank as the highest expression of Fortuny's great inventive power, his rare taste, and his consummate facility of execution.

PHILADELPHIA ART WEEK, MAY 2 TO 10

Just as THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST was going to press, Mayor Kendrick of Philadelphia issued a proclamation inviting citizens to give expression to their approval of the "City Beautiful" movement, now under way by the administration, by co-operating in the celebration of Art Week, May 2 to 10. The proclamation said:

"Nowhere in the United States, I believe, have the people more reason to celebrate Art Week than those in this city of ours—the home of so many of our greatest American artists and sculptors—and it is particularly fitting at this time, when, as a municipality, we are pushing forward a great 'City Beautiful' program."

A picture is an intermediate something between a thought and a thing.—Coleridge.

Painting is silent poetry, and poetry is a speaking picture.—Simonides.

Redfield Exposes Fake



Courtesy of Macbeth Galleries

ROAD IN POINT PLEASANT—F. W. REDFIELD

Philadelphia art circles are agitated over rumors that there is a "painting mill" in the Quaker City turning out signed forgeries of well-known local artists and selling them at the prices usually demanded by the painters themselves.

Edward W. Redfield, the renowned Philadelphia artist, has been obliged to run down persistent rumors that pictures in his style and with his name attached had been sold recently at his prices and were afterward branded by his friends as canvases never even seen by Mr. Redfield.

One such art fake he at once discovered and denounced as a forgery to the owners of the Freeman Art Galleries, where it was later sold, among other noted works.

The canvas is titled "Canal Near Trenton," and, according to the catalog which was printed before the exposure of the fake, is "signed at lower left" by none other than Mr. Redfield himself.

"I don't mind owning up to my own bad canvases," said Mr. Redfield after his inspection, "but I draw the line when it comes to bad canvases that aren't mine. I never saw this one before, and most certainly did not paint it."

Mr. Redfield hurried home to Philadelphia on the advice of friends who had seen other paintings bearing his name sold at a recent auction. The pictures excited their suspicions and they at once communicated with the artist.

"At first I paid little heed," explained Mr.

Redfield, "as I thought it probable that the canvases were just a few more of the early ones I painted a long time ago and sold for a song to a Philadelphia dealer. But the last of that batch I sold in 1900."

That fact has apparently been overlooked by the counterfeiter, according to Mr. Redfield.

"In the first place, there weren't any telegraph poles along the canal in those days," he said. "The man who made the picture which bears my name was clever enough in choosing a scene which I might be expected to paint, but he evidently hadn't any very definite idea of my technique. He knew well enough that the canvas might be taken for an early Redfield, but even then I did not use a spotty technique, and I seldom painted spring scenes.

"I have seen those in charge of the sale," said Mr. Redfield, "and have told them that the canvas must not be mis-represented, but I feel the public should be warned. I never painted it."

That an individual or a group of individuals in Philadelphia has been turning out forgeries seems to be the opinion of local artists, although no names have been mentioned.

"Any one could tell that I had nothing to do with it," Mr. Redfield insisted. "If you don't believe it, go look at it yourself."

STRAVINI DIES

Armando Stravini, who at forty-one was known as one of the best painters in Italy, died recently at his home in Rome. Stravini was born in Florence, but did not study in any art school. He started his career as a ceramic painter, and went to Rome in 1910, after winning a scholarship.

DUCHESS IS PROFESSIONAL PORTRAIT ARTIST

One one who wants a pencil portrait drawn by a real duchess, says the *London Chronicle*, may command the services of the Duchess of Rutland, who while in the United States last year made portraits of several noted persons.

The duchess now is going into business, explaining to the newspaper:

"I want the money, and I hope to get lots of orders."



READING FROM HOMER—PAINTED BY ALMA TADEMA

Elbert Hubbard on "Initiative"

OF INTEREST TO BOTH TEACHER AND STUDENT

Teachers of drawing, and supervisors of art, above all, realize the value of initiative. Theirs cannot be the task of instructing each class in the city in which they labor; rather must they sow the seeds of ideas, inspiration, suggestions, and assistance, and allow them to be cultivated, farmed, and "spaded" by the individual teacher in the public or private school.

"The world bestows," writes Elbert Hubbard, "its big prizes, both in money and honors, for but one thing,—

"And that is Initiative.

"What is Initiative?

"I'll tell you: It is doing the right thing without being told.

"But next to doing the thing without being told is to do it when you are told once. That is to say, carry the Message to Garcia; those who can carry a message get high honors, but their pay is not always in proportion. Next, there are those who never do a thing until they are told twice; such get no honors and small pay.

"Next, there are those who do the right thing only when necessity kicks them from behind, and these get indifference instead of honors, and a pittance for pay. This kind spends most of its time polishing a bench with a hard luck story.

"Then, still lower down in the scale than this, we have the fellow who will not do the

right thing even when someone goes along to show him how and stays to see that he does it; he is always out of a job, and receives the contempt he deserves, unless he happens to have a rich Pa, in which case Destiny patiently awaits around the corner with a stuffed club.

"To which class do you belong?"

Shortly before his death the great writer, who is, by the way, related to the publishers of *THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST*, compiled his "Little Journeys to the Homes of the Great." In its several volumes containing brief lives of famous painters and artists were included.

The artists chosen for mention were Raphael, Michelangelo, Thorwaldsen, Gustave Dore, Whistler, Corot, Cellini, Bellini, Meissonier, Mariano Fortuny, Joshua Reynolds, Jean Francois Millet, Reubens, Anthony Van Dyck, Rembrandt van Ryn, Titian, Velasquez, Landseer, Ary Scheffer, Leonardo da Vinci, Gainsborough, Correggio, Edwin Abbey, and Botticelli. Some of the work of Whistler, Fortuny and Millet appears in this issue of *THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST*.

When all has been said and done there is no greater incentive to originality than the study of as many of the really great artists and their works as is possible. And originality and initiative go hand in hand.

Convict Becomes Artist

Ten years ago the grim doors of the Eastern Penitentiary closed upon George S. Matlack, house painter, says the Philadelphia

Evening Public Ledger. The other day they swung slowly open and projected into a new life George S. Matlack, artist and student of the arts.

When he left the prison George Matlack left behind him a remarkable ten years' career which has earned for him the title of the "Artist of the Eastern Pen." For once the custom was reversed and, instead of the prison's having left its mark on the man, the man has left his on the prison, where he will be remembered by generations of convicts as the man whose pictures decorate the walls of many of the cells.

Ten years ago, when Matlack entered the prison to give a decade of his life in expiation of a misstep, he had no thought of becoming an artist.

"I had always been fond of bright colors," he said in reciting the history of his artistic aspirations, "and I liked to paint houses in the French fashion with gay hues, but I never thought of taking up art.

"The first painting I did was soon after I went to the penitentiary. I saw some colored postcards and thought I could do better work than that. So I tried and, sure enough, I did. Then I started to study art seriously. In the last ten years I have spent more than \$400 for books on art and have devoted every spare minute to study.

"When the other men lay on their cots I worked with my books and paints. Sometimes I worked as long as eighteen hours a day, and gradually I made things that would sell."

During the time he has been in prison Matlack has painted the portraits of a score of prominent persons. Being deprived of sitters by necessity, he has worked exclusively from photographs and has painted likenesses of Mayor Kendrick, of Philadelphia; General Butler, Director Grakelow and other city officials. Above the great entrance to the prison is a coat of arms, traced and painted upon the white plaster by the artist in his spare time. He worked from the small insignia which the guards of the penitentiary wear upon their hats.

During the war a Red Cross poster was designed and executed by Matlack which is still in use in the headquarters.

"I was offered \$167 for the poster," he said, "but I gave it to the Red Cross as my bit."

Perhaps his most unusual works, however, and those by which he will be remembered longest in the Eastern Penitentiary are his decorations in scores of cells. Working with limited materials, he has achieved astonishing results. There are rich draperies and curtains, paneled woodwork, French windows extending across the whole end of a cell through which are glimpses of mountains and waterfalls, and the outdoors for which the prison-weary eyes longed. There are cheery brick fireplaces with roaring fires, landscapes upon the walls of rare wood, peacock screens, old-fashioned painted corner cupboards.

One cell shows a flight of stairs leading up at the end with a balustrade of rare wood and a stained glass window in sharp perspective at the side. Another is bordered with garlands of flowers and shows through a window at the end a placid farm-yard scene.

"One cell took about sixty-seven hours of my spare time," Matlack said, "and \$15 worth of paint, but the men who asked me to do it surely appreciated the job when I was through."

It is noticeable that the cell of the artist himself is undecorated. "I just wouldn't allow myself the time," he said, "when there were those of so many other men to do."

Of the future Matlack is confident. He is alone in the world and will spend all his spare time, as in the prison, in study and painting. He will earn his living by painting the period flower pieces and furniture which has brought him extra money for the last few years.

"I am not through studying yet," he says, "there is still a great deal that I don't know. I have \$400 saved and I am going right on with my work. There may be hard times ahead for me, as for other artists, but I am going to carry on."

The one thing that marks the true artist is a clear perception and a firm, bold hand, in distinction from that imperfect mental vision and uncertain touch which gives us the feeble pictures and the lumpy statues of the mere artisans on canvas or in stone.—O. W. Holmes.



FROM THE PORTFOLIO "INTERPRETIVE COSTUME DESIGN"

Designing Art for the Home

By RICHARD F. BACH, of the *Metropolitan Museum of Art*



DRAWN BY GRACE CORSON, INSTRUCTOR,
NEW SCHOOL OF DESIGN

In a droning textile mill, one of the many turning out dress and curtain fabrics in one of our thriving commercial centres, a designer fought against time and inimical surroundings in the search for novelties to please a jaded trade. It was summer, but the work before him had to do with fabrics to be sold the ensuing winter. On his table were pattern books, samples of goods, certain standard books of reference, and some acceptable sketches.

But he was disgruntled; in his sketches he had brought together the thoughts of many days, with a few nights at home thrown in; he had organized forms and lines into attractive harmonies; he had marshalled colors that others thought bewitching. Yet to his practised eye there was something lacking, and his dissatisfaction grew as he beheld in imagination thousands of yards of the goods bearing his design issuing from unthinking machines. In his ears was the din of the looms and outside the office windows sounded the clang of passing surface cars, the grating of changing gears at the traffic crossing. It was useless to try longer; the drawings were pigeon-holed for the day.

Still pondering the problem of color, the designer sought the less frequented streets on his way homeward. Near a deserted shack lay a pile of rotting logs; decay had crumbled parts of them to tinder and in the irregularities of the pile were deep shadows. A score of times had he passed this spot and seen but a heap of dank timber, but this evening a queer light in the shadows of the pile

arrested his attention. There he saw a radiance of faint blue and brilliant yellow, now soft as silken velvet, now shining with metallic hardness.

With an exclamation the designer stood still; his eye promptly fixed the colors in his memory, while his mind was busied with ways and means of obtaining in his goods the contrast of textures which he had caught in the phosphorescence of crumbling wood. As he stepped back he destroyed with a careless kick a number of toadstools. Dull brown on top, several of these showed an under surface of elusive pink, streaked with crimson. The artist drew breath, for the design had in that one glance lost all its difficulties.

That night found him at work again. The forms of the old design remained, but the colors were new. Out of the colors he had seen in the most ordinary things he concocted a ravishing combination; with the aid of other experts in the mill he then worked out texture variations.

The result was a triumph; the looms seemed not to rattle but to hum rhythmically as they wove it. Fifty thousand yards were woven and sucked up by a greedy market, and another fifty thousand before piracy of the pattern by other mills had so stultified the design that the original maker gave it up. Out of a designer's conscientious scruples and the unseen beauties of the commonplace things had come not only a commercially successful pattern, but a fabric that brought pleasure to thousands that bought it.

Such designers there are, with every human weakness and virtue, in scores of mills and factories and reeking workshops. They make designs for woven laces, printed wall papers, for velvets and cretonnes, for neckties and lampshades, for rugs, advertisements, china and bracelets, for no end of things of daily utility, which without such attractive design you and I would never want to own. These designers, men and women, find their inspiration in many ways, but more often than we think or know they find their motives and colors in commonplace things.

So we find a designer of lighting fixtures, for instance, who discovered a form for the shade of a wall bracket as well as new colors for glass in the shape and quiet color of the mountain laurel blossom. So also we find a worker in stone whose treatment of brown

sandstone carvings suggested itself in a dead oak leaf thrown by the wind against a curb-stone and there partly covered with mud washed 'n by a recent rain. And, again, the scenic designer whose effects for a stage backdrop were given him almost ready made in the gasoline stain upon a moist pavement, where reflections had made a parti-colored sunburst of radiating lights.

Designers of all times have found their inspiration in the commonplaces of nature as well as in the most gorgeous plumage of birds or the most resplendent colors of flowers. For us their handiwork is preserved in museums of art, which in turn also serve the designers of today in the preparation of the silks for costume, the furniture and other things that constitute the decorative and industrial arts. In museums designers of today find in concentrated form the craftsmanship of their peers and masters of other days. Each has written in slowly fading color and in materials that have defied centuries of human wear and tear the story of his own time, its beliefs, hopes and daily routine.

In these records of past life also the artist of today seeks inspiration, coming upon it in Indian rugs or Persian lacquered bookcovers, if he happens to be a designer of ribbons for Palm Beach or Southampton; or perhaps in a Spanish fan, if he happens to be a designer of costume laces; or in Japanese armor if his work is to design sport skirts.

And occasionally a consummate artist will leave pad and pencil at home and browse among past glories to assimilate a general tone or character of style. Such was the costume designer who sat for hours in the Persian room at the Metropolitan Museum, seeking no definitive motive, but carrying away with her the inspiration which became the keynote for a sequence of creations in gowns and evening wraps.

But for each such designer that we have here mentioned a hundred go unknown; for each design that captures a market there are a thousand that remain unsung. As one painting may be just a landscape while another is a Corot, so it is also in the arts of the home, in costume, in jewelry, in the decoration of public buildings, in arts of the book and of the stage.

And, again for each designer there are a hundred thousand who buy his work, or the product in which it is incorporated. For each creator of art there are a hundred thousand appreciators. And they show their ability to appreciate design by their selections in the stores. To this extent they, too,



LIFE DRAWING BY A SECOND YEAR STUDENT,
NEW SCHOOL OF DESIGN

are designers; in this way you and I exercise that discrimination which also guides the creating artist or designer.

Above all do we function as designers in the selection and arrangement of our home interiors and of our clothes. In these is character written indelibly. Yet these are too often among the neglected unstudied ordinary things which hold endless possibilities where unseen beauties lurk.

As the designer found unseen beauties in the commonplaces that for others offered not even passing interest, so may we find in the making of home interiors an intellectual enjoyment and a mental satisfaction that will bring new pleasures into life. The choice of wall papers, for instance, may be a humdrum job, but consider it in connection with hangings, with prints to be hung against it, with colors in rugs or chair coverings, and it becomes a significant undertaking. Significant not only in controlling relationship to all

other items of furnishing, but significant also in its contribution to the building up of a background of culture against which your daily life is lived and seen by others.

You may say "I know nothing of art," yet you *must* select objects of art for the home; you cannot dodge design in common things. You may say "I know what I like," and I reply that this is the beginning of taste.

Find out what the best artists and the most cultured people like and you will see how their standards are based upon this same expression, with the sole difference that they "know what they like" because what they like is founded upon forms, color combinations and styles of art that have been tested by time and long usage among nations. Art is servant in ordinary to man; there is no item of personal or home adornment that can do without it and survive.

That is why the designer finds his inspirations so readily in the unseen beauties of the commonplace; the things he designs are destined to become the commonplaces of human environment. The commonplaces of life build character, and by the same token the commonplaces of home environment make for citizenship in youth and cultural standards in the maturity of later years.

What the child sees his parents use he considers right and will imitate; a parlor chair with green plush covering and a carved back that defies comfort becomes a definite factor in his standard of home furnishing. His father's silk shirt in five color tints as setting for a cravat in five color shades is not the best criterion upon which to base selection of his own apparel. The chromo of fruit or fish that so often hangs above the sideboard will not prompt him to select the color print of a painting by Abbey or Sargent for his own room at school. Will he read Conrad or Locke if he has seen only a movie weekly and a magazine called "Peppy Tales" at home?

Home is the bedrock for all man-made standards that contribute toward a sane outlook upon life. A home environment based upon studied selection of every item of furnishings and decoration makes for peace of mind, which is the foundation of progress.

Antiques do not make a home; nor do reproductions. In art, as in other ways of life, things are not good because they are old, or seem to be. The good things of here and now express our own time; use them. Careful judgment is needed; if you are to make of the home a work of art representing your own ideals every piece must be of good ma-

terial, well made *and* well designed. To obtain your good will a thousand factories equipped with the most complicated machinery man has ever devised for any purpose are daily converting wood and clay, fibres, skins and hides and a myriad forms of vegetable life into objects of industrial art.

An ordinary button bought by the dozen on a card, representing a year's work and some ninety processes of manipulation, is shown you in the store as but one of a score of designs. A simple cretonne pattern is ready in many shops in several colors, yet there must be prospective orders for ten thousand yards of it before the textile printing machine can be set in motion.

When one craftsman made the whole of a piece his entire effort went into it; when that craftsman grew to importance and hired assistants, his work became the product of a shop, but still handmade. Little by little he found ways and means of shortening his labors without detriment to his product. Finally machines were devised to do much of his work for him; in fact, the huge populations of today can be provided in no other way with the things they need.

Soon the machine became the master and we find men almost believing it could do their thinking for them. Quick production displaced sound production and industrial art became an ugly thing. With the ugliness of the individual pieces available it became impossible to furnish homes attractively. Standards of culture slumped.

Today we find ourselves on the upgrade again. We have discovered the limitations of these great factories and have learned something of their real advantages; we are using their fine machines as tools, holding them to their task but counting upon our designers and material experts to check them, to feed them properly. Designs are improving in scores of products used in home furnishings and clothing. We are beginning again to see art in these fields, to renew the assurance that art is not limited to paintings, sculpture and sometimes buildings, to poetry, music and sometimes theatre and dance. Let us keep step with their revival of standards in the industrial, the decorative, or shall I say the domestic arts.

We have to aid us two great agencies: the museum of art and the store. One preserves the fine things of other days, the other offers in fascinating variety the designs, good and bad, of the throbbing present. In the first we can trace the finger of time slowly mov-



CHALONER SCHOLARSHIP PRIZE WINNING PAINTING BY JOHN FERRIS CONNAH

ing through the centuries, recording the major changes of human thought. In the second we can follow as on a barometer the scintillations of passing fads, the superficial foibles of flapper and pipsqueak, the reactions of war, the sturdy effort toward better design in all the arts.

In some of these we discern the philosophy behind Millet's admonition, "Art is a language and . . . all language is intended for the expression of ideas;" and again, "To have painted things that mean nothing is to have borne no fruit." His pictures stand out as significant things.

Our home environment can rarely carry pictorial significance, yet it expresses as truly our own hopes, weaknesses, conditions of life and ideals. This it does not only in the kinds of materials used and the mode of their handling, but by virtue of art, of design. So it behooves us to take an active interest in their appearance, in the way in which these materials and types of construction have been manipulated to attain expression in design. Out of this will come a real enjoyment which should be a cultural gain.

A regular schedule of museum visits, with

a sharp limitation as to things to be seen and length of time spent there, will be of material assistance toward this end. With few exceptions "museum fatigue" is the result of sightseeing trips patterned after the traditional American tourist who "galloped through the Louvre." To help you in your quest you will find that museums maintain many kinds of facilities and services, publications, photographs, guides, catalogues, instructors whose services are available at a very small fee, lending collections of lantern slides and pictures, fabrics and samples in great variety, to mention but a few that should be of interest here.

And as you look at the artistic records of the past remember that they are the work of human hands, that behind them lies a record of ambition satisfied, hope deferred, ideals crushed, empires founded, lives made rich, souls destroyed or men made famous. That is the human side of art. These designers of the past sought art not only in temples and public places, but in the home, whether that was a palace at Versailles, a city mansion at Florence or a cottage at Nantucket.

(Continued in next issue)

Zuloaga and Spanish Art

By ASSUNCION GARCIA



ON THE BALCONY—IGNACIO ZULOAGA

After the American tourist tires himself out in sight-seeing in Italy and France, where there is so much to see that one's time is crowded with opportunities to visit great historical spots, and worried because he might miss something that cause regret ever afterwards, he should go to Spain for rest and relaxation. There is not so much to see there, though what there is to see is of a distinctly fascinating character.

The great buildings of Spain show that the builders absorbed much more of early Romanesque spirit than they did of the later Gothic, for their Gothic structures are haphazard and incongruous in appearance and their Romanesque beautiful and stately. The yellow and orange stone so prevalent in Castile makes a picturesque building material and under the intensely blue sky strikes the visitor in a startling manner.

Madrid is a modern commercial city much less interesting to the tourist who is looking for places of antiquity, than is the romantic city of Segovia. Toledo should not be missed by the tourist as it is filled with interesting and amazing sights. Catalonia is somewhat out of the main traveled path of the tourist but it is nevertheless well worth visiting. The city of Palma on the island of Majorca is one of the most charming and fascinating places in the Spanish Kingdom.

Spain has two great realists—Vincente Blasco Ibanez, the novelist, and Ignacio Zuloaga, the painter. These two are among the very few present-day Spaniards whose position in the international Hall of Fame is assured.

Zuloaga's tour of the United States is doing more to cement American friendship with Spain than anything else which has happened since before the Spanish-American War. His wit is doubly appreciated because of the remarkable collection of canvases which he has brought here and is exhibiting. Critics have commented so freely on his masterful style that his name has become a household word throughout the entire civilized world.

There has been some dispute as to the relative merits of Zuloaga and the late Sorella Y Bastida, but such controversy is silly. Both are masters of Spanish art, and if Zuloaga is the more virile that is no reflection upon Bastida, who had finer spiritual insight.

Zuloaga is typically Spanish, and the specimens of his work which are reproduced here are typically Zuloagan. The vigorous brush strokes in his "Nude with a Carnation," as in his other nudes, remind one of Anders Zorn, of Switzerland, but notice that the carnation woman has draped about her head and shoulders the *mantilla*, or Spanish shawl. You cannot mistake the touch of Segovia in Zuloaga's masterpieces. (The "Nude with a Carnation" was exhibited recently at the Rinehardt Galleries in New York City.)

There is nothing etherial about a Zuloaga picture of a bull fight, but there is something in it that makes the artist dear to the heart of Spain. The Prado, Madrid's splendid art gallery, which contains some of Zuloaga's best work, in addition to more Velasquez paintings than any other gallery on earth, symbolizes the apex of Spanish culture. It would be better for Spain to lose her colonies in Morocco and even part of the homeland rather than part with the Prado and its treasures. The latter stronghold, as critics have pointed out, is spiritually and intrinsically the mightiest.

Carefully wrought copies of forty-two Velasquez gems from the Prado, under the care of the Spanish Artistic Mission, are on tour in America. They created a tremendous impression in New York and Philadelphia,



STIERKÄMPFER VON LANDE

BY IGNACIO ZULOAGA

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NUDE WITH CARNATION

Courtesy Rheinhardt Galleries
BY IGNACIO ZULOAGA

where they have already been shown. And now, riding on the wave of Spanish popularity, come shipments of beautiful ceramics signed by Daniel Zuloaga, uncle of the painter. These superb pottery jars are being put on sale for American art lovers who have the wherewithal to purchase.

It is possible that El Greco may in time be similarly exploited. If some features of his work are less immediately comprehensible to the layman than the lucidity of Velasquez or Zuloaga, the Toledo master might help to explain certain of the puzzling developments of modern painting.

The soul of Spanish art is vividly interpreted in an essay by Manuel Abril, of which a translation was read by Huger Elliott at the third of a series of Velasquez exhibition conferences held in the Philadelphia Academy of Music a short time ago.

"Spanish art is popular art and rooted in reality," said Senor Abril's essay. "It is expressed not only in bridges, castle fortresses, dwellings and the little churches of the poor, but also in the tiles, embroideries, dishes and flagreed buttons that adorn life.

"Velasquez brought Olympus down to the village tavern and the smithy. He united the real and the ideal. El Greco emphasized the human musculature of the gods. Zubar-

ran exaggerated physical characters. Goya was rich in varied fancies and in popular realities. Everywhere, in the people, there is mixture of idealism and realism.

"Style in Spain is regional. Castile, the plateau, is lonely, austere and silent. Salamanca possesses luxurious dignity, gravity and elegance. In Valencia one beholds opulent nature, glistening towns and embroidered brocades. Andalusia is sensuous—blood and sunlight—and over the festival is deep seriousness. In the Asturias the bagpipe always is weeping sadly; the ballads of old are cherished."

Ignacio Zuloaga, the Spanish painter, is a hard worker, and at a reception the other day, he said:

"Laziness, rather than incapacity, causes most of the failures in the art world. Some of the most brilliant men of my acquaintance have failed through laziness.

"I said to a lazy painter once:

"'You're just like a girl I know. You dream your work instead of doing it.'

"'Introduce me to the girl,' said my friend. 'We ought to be congenial.'

"'Yes,' said I, 'you'd make a splendid couple. You can keep yourself eternally busy illustrating the novels she doesn't write with the pictures you don't paint.'"



BILDNIS DER SCHAUSPIELERIN CONSUELO

BY IGNACIO ZULOAGA

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MEINE DREI COUSINEN

BY IGNACIO ZULOAGA

Revolutionizing Oil Painting

By E. MORRILL CODY

"The art of painting on canvas will be revolutionized!" Such is the statement of the French inventor of a new process of painting. The new process, which, by the way, is a secret, so don't tell anyone, is principally concerned with electricity and floor wax. At the coming exhibition of Decorative Arts in Paris the new process will be fully demonstrated to the world, and painters are expected to adopt it universally thereafter.

The first requisite in the new process is an electrically heated palette which will be wired to the electric light current. On the palette the colors will be arranged as on the ordinary palette, but the colors themselves, instead of having oil as a base, will be mixed with something very much akin to the ordinary floor wax and they will be hard. The

colors will become soft, however, when the current is turned on, and the paint can then be mixed and placed upon the canvas with brushes in the ordinary way. No medium is necessary and great economy of time is thus effected in mixing colors.

When the canvas is finished, or at any stage during the work, a special electric heating apparatus is passed over the surface of the picture. The heat again melts the wax and takes out all brush marks, but at the same time it is not strong enough to run any chance of the colors fusing and thus spoiling the painting.

The surface of the canvas can be either smooth or by the application of more paint in certain spots, gain the semi-relief effects often used by modern painters. Advantages of the process consist in the greater durabil-



PAINTED BY
FRANK X. LEYENDECKER

PORTRAIT OF
PEGGY HOYT

ity of the paint, and almost instantaneous drying. The inventor claims that he can paint a picture with the new method in about half the time it took him by the old-fashioned way.

Accompanying this article we present a portrait by the late Frank X. Leyendecker, —Peggy Wood being the subject. It has a charming springlike quality which has

aroused considerable enthusiastic comment. While Mr. Leyendecker did not paint this particular picture in the method I have described, I venture, as an artist myself, to state that it would have had a softening and refining influence on the masses and lines which would not have detracted from the vigor and color characteristic of Mr. Leyendecker's work.



OLD BATTERSEA BRIDGE

BY JAMES MACNEIL WHISTLER

Art Surpasses Nature

By JAMES MACNEIL WHISTLER

That Nature is always right is an assertion, artistically, as untrue as it is one whose truth is universally taken for granted. Nature is very rarely right to such an extent, even, that it might almost be said that Nature is usually wrong: that is to say, the condition of things that shall bring about the perfection of harmony worthy a picture is rare, and not common at all.

This would seem, to even the most intelligent, a doctrine almost blasphemous.

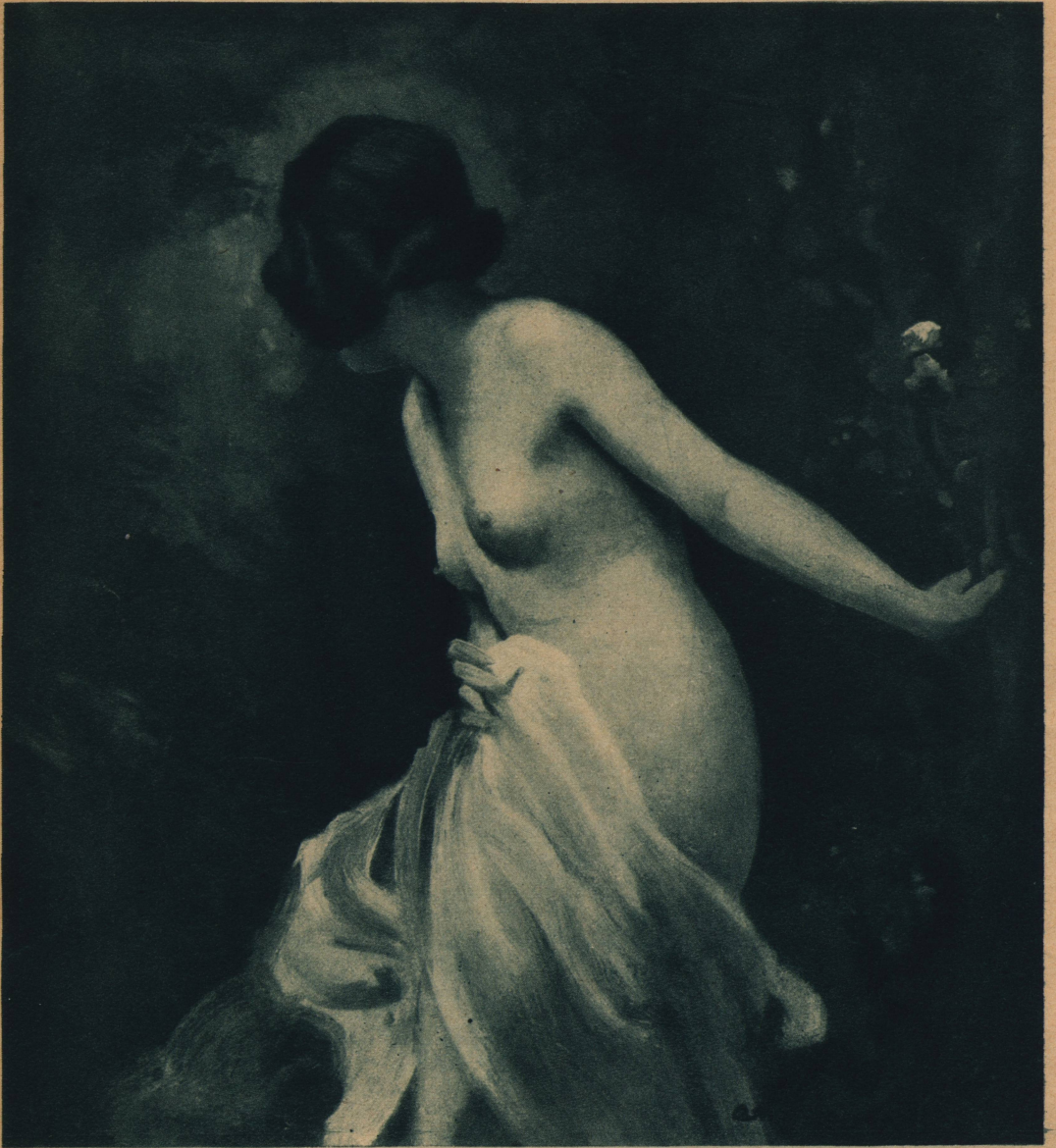
So incorporated with our education has the supposed aphorism become that its belief is held to be part of our moral being, and the words themselves have, in our ear, the ring of religion.

Still, seldom does Nature succeed in producing a picture.

How little this is understood, and how

dutifully the casual in Nature is accepted as sublime, may be gathered from the unlimited admiration daily produced by a very foolish sunset.

And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campaniles, and the warehouses are places in the night, and the whole city hangs in the heavens, and fairy-land is before us—then the wayfarer hastens home; the working man and the cultured one, the wise man and the one of pleasure, cease to understand, as they have ceased to see, and Nature, who, for once, has sung in tune, sings her exquisite song to the artist alone, her son and her master—her son, in that he loves her, her master, in that he knows her.



STARTLED

BY ALAN DAVIDSON, R. I.

To him her secrets are unfolded, to him her lessons have become gradually clear.

Through his brain, as through the last alembic, is distilled the refined essence of that thought which began with the gods, and which they left him to carry out.

Set apart by them to complete their works, he produces that wondrous thing called the masterpiece, which surpasses in perfection all that they have contrived in what is called Nature; and the gods stand by and perceive how far away more beautiful is the Venus of Melos than was their own Eve.

STAGE SETTINGS

Gates & Morange are responsible for the beautiful settings of "Rose Marie" which contribute materially to its phenomenal success.

They are producing Uncle Tom's Cabin at the Triangle theatre with a minimum of scenery. By a clever handling of the light it is really not missed.

Anna Pavlowa and her *Ballet Russe* make excellent use of scenery to complete the illusion and add color and variety.



PAINTING, IN TEMPERA COLORS, OF BOOTHBAY HARBOR, ART COLONY



—Courtesy The Metropolitan Museum of Art

MUSIDORA

PAINTED BY SULLY

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WEeping

PAINTED BY J. J. HENNER, 1891

Art in Industry

By appointing a committee to report upon the Exposition of Industrial Arts in Paris, Secretary Hoover has recognized an idea the influence of which is growing steadily, according to the *New York Times*.

Time was when the machine was regarded as arch-enemy of the creative spirit. Charles Eliot Norton used to say to his classes that the mark of the potter's thumb gave to the humblest utensil in a Greek household a quality which the advent of machinery banished from civilized countries.

To his mind, all "machine-made art" was anathema. As to domestic wares under Victoria, the judgment was doubtless right enough. But even then there were those who realized that the spirit of art in industry is not dependent upon the personal touch of the craftsman. However produced, beauty is beauty, and there's an end of it!

The new Paris Exposition, which opens in May, seems destined to impress this conception upon the popular consciousness. The site on both banks of the Seine between the Champs Elysees and the Hotel des Invalides is as accessible as it is susceptible of beautiful treatment.

The exhibits will include all that comes nearest to our daily life and needs, from

shoes and gloves to the architecture of modern farmhouses, inns, shops and theatres. There will be exhibits of millinery and jewelry, of furniture and rugs and tapestries, of the planning of gardens and landscapes, of stage scenery and properties, of street signs, letter boxes, kiosks and standards for the electric lighting of streets.

Thanks to modern industry, the creative artist has power to touch with the spirits of beauty every utensil we use in daily life.

No replica of the art of another generation will be admitted, not even the repetition of classical designs. The buildings will be void of any recognized style, Greek columns, Gothic or Moorish arches and such like being under the ban.

Judging from preliminary sketches, there will be little or none of the flamboyant excesses, the riotous phantasy, that marked the Paris Exposition of a quarter of a century ago; but the effect will be even more strictly contemporary.

"The true way to be modern," says the committee, "is to find the form that best serves the purpose of the thing to be fashioned, always realizing that one must develop to its full the nature of the material in hand and never ask anything beyond it."



STILL LIFE COMPOSITION

BY JULIUS KATZIEFF, INSTRUCTOR, NEW SCHOOL OF DESIGN

So far as possible each object will be shown in its normal and natural environment.

A desk has no value except as framed by the office for which it is destined; a standing lamp no justification except on the table it is to illumine. In order fully to demonstrate the modern art of decoration, and to produce the proper sense of its reality and value, it is necessary that every object have its part in a logical and homogeneous whole.

In many fields of industrial art America has produced much that it might well display before the world. We are to have no active part in the Paris exhibition. But, in addition to Secretary Hoover's committee, many thousands will attend it and, it is to be hoped, will bring back fruitful and inspiring ideas.

The adventure is one which should develop to the full the French genius in matters of taste, the French skill in touching the life of day to day with grace and charm.



LES BORDS DU LOING

G. PELOUSE

Sterner Discusses Originality

Announcement that Arthur Meltzer has won the coveted Fellowship Prize and a friendly whacking of heads between Albert Sterner and Joseph Pennell over "originality" in art added zest to a recent gathering of artists and art lovers at the Pennsylvania Academy, says the *Philadelphia Public Ledger*.

The occasion was a lecture by Albert Sterner, A. N. A., distinguished painter, on "Drawing." Miss Mary Butler, president of the Fellowship of the Academy, announced that to Mr. Meltzer had been awarded the Fellowship Prize, conferred annually on some artist who within the previous ten years had been a student in the Academy.

To win the suffrages of fellow artists thus, pointed out Miss Butler, is rich promise of a career of achievement—the winners of the last sixteen years were Maurice Molarsky, Joseph T. Pearson and Richard Blossom Farley, who tied; Marjorie Ellen Watmough, Leopold Seyffert, Fred Wagner, Albert Laessle, sculptor; Alice Kent Stoddard, Elizabeth F. Washington, Edith Emerson, Arthur B. Carles, Juliet White Cross,

Robert Susan, Beatrice Fenton, sculptors; Carl Lawless and Ross E. Braught.

The remark of Mr. Sterner's which caused his famous colleague to tilt a lance was that "the true artist never tried to be original."

"There's no such thing as originality," declared Mr. Sterner, asserting that artists forever deal with the same processes and materials. "However, there's earnestness and purposefulness. With our technique we state clearly what has impressed us. Then, possibly, by the grace of God, you may become original."

Then Mr. Sterner threw on the screen drawings amazing in their achievement of beauty and significance through few touches of pencil or pen—sketches and drawings by Botticelli, Albrecht, Durer, Raphael, Michelangelo and Leonardo, Rembrandt and Rubens and on down to Aubrey Beardsley, whom he praised, but denounced as a baleful influence, and Rodin, whom he lauded highly.

Finally Mr. Sterner begged Mr. Pennell to make the audience happy by letting them at least look at him. Mr. Pennell hesitated—then launched in.



THE COPPER VASE

BY JULIUS KATZIEFF, INSTRUCTOR, NEW SCHOOL OF DESIGN

"It was an admirable lecture," he said, "but Mr. Sterner came a cropper about originality. Of those men whose work he showed, all but three or four were marked above all by originality. Then he spoke of Rodin—now rapidly being forgiven—as bad a draftsman as ever lived! Aubrey Beardsley was one of the great artists of modern times. He didn't do nearly as much harm as Forain, whom Hr. Sterner praised so much. Still, Forain can draw!"

A room hung with pictures is a room hung with thoughts.—*Sir Joshua Reynolds.*

Style in painting is the same as in writing,—a power over materials, whether words or colors.—*James Ellis.*

Ah! would that we could at once paint with the eyes! In the long way, from the eye, through the arm to the pencil, how much is lost!—*Lessing.*



PASTURE LAND, BENDORF, ALSACE

By H. ZUBER

The Western Arts Convention

The Western Arts Association is holding its thirty-first annual convention at Memphis, Tennessee, May 5, 6, 7 and 8. This is the Association's first meeting in Dixie. Many art authorities and progressive teachers are attending, and the program is both stimulating and entertaining.

Sessions are being held in Memphis' new municipal auditorium, with numerous educational and social features for the delegates.

The tentative program, which was decided upon as *THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST* was going to press, is as follows:

Thursday Afternoon, May 5—Symposium: A Museum "Experiment." Miss Anna V. Horton, Cleveland Museum. Experiments with class of children and slides. "Teaching Art Appreciation Through Music" (phonograph records and slides). Miss Florence Fitch, Indianapolis. Art Weeks—"Objectives, Methods, Results." Miss Mary E. Robinson, Washington, Ind.

Wednesday Morning, May 6—"The De-

mocratization of Art." Franz Aust, Associate Professor of Landscape Design, University of Wisconsin.

Wednesday Evening, May 6—General Session—"The Magic Realm of the Arts." Henry Turner Bailey, Director of the Cleveland School of Art.

Thursday Morning, May 7—Round Table—"Candle Light on a Designer's Problem" (blackboard). Henry Turner Bailey.

Thursday Afternoon, May 7—Round table discussion—"Printing as a Fine Art" (slides). Henry Turner Bailey.

Among other authorities invited to speak are Ellsworth Woodward, Director of the Art School of Sophie Newcomb College, New Orleans; Otte Zahn, bookbinder of international reputation, of Memphis, and Miss Floy K. Hanson, designer and craftworker, also of Memphis.

The social affairs include an afternoon reception at Brooks Memorial Art Gallery, with Miss Valerie Farrington, Director of the Museum, as hostess. Automobile trips to



COW AT PASTURE

BY JULIEN DUPRÉ

many points of interest also have been planned. A stag dinner will be given May 6, at 5:30 p. m.

Information received from Miss Edna H. Wiers, of Dayton, Ohio, Secretary of Western Pratt Alumni Association, indicated that from fifty-five to seventy of their alumni would attend the convention. Arrangements are being made for their annual W. A. A. luncheon. It is also probable that there will be a similar get-together luncheon by former graduates of the Sophie Newcomb College.

The annual banquet will be held Thursday evening at 6 p. m., followed by a ball.

The Claridge Hotel was chosen as convention headquarters on account of its proximity to the auditorium.

THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST is represented at the convention by a booth and members of its staff, who will be glad to answer any questions of delegates as to the practical working of an art magazine.

Among the other educational exhibits are those from the Sophie Newcomb College; George Peabody College for Teachers, Nashville, Tenn.; Middle Tennessee State Normal, Murfreesboro, Tenn.; State Teachers' College, Hattiesburg, Miss.; West Tennessee State Normal, Memphis, Tenn.; the city

schools of Detroit, Jacksonville, Toledo, Fort Worth, Cincinnati, Mobile, Minneapolis, Oklahoma City, Cedar Rapids, Louisville, St. Paul, Austin, Tex.; Birmingham, Ala.; Memphis, Atlanta, and Springfield, Mass.; Pratt Institute, Brooklyn, N. Y.; Massachusetts State Normal School, and Columbia University.

Other exhibits include original drawing for Cartoons by J. P. Alley, originals of book plates and illumination by Dr. Arthur Howard Noll, examples of bookbinding by Otto Zahn, photographic compositions by Gilmer Winston, students' work, 19th Century Art School, architectural drawings by Cairnes Etalier, Memphis craftsmen's exhibit, Recreation Department, Memphis Park Commission; American Red Cross Educational Department, Washington, D. C.; Memphis Safety Council (school posters); Memphis Board of Health, Division of School Inspection (school posters), and original paintings by leading poster artists of America.

And the cold marble leapt to life, a god.—
Milman.

Madame de Stael pronounced architecture to be frozen music; so is statuary crystallized spirituality.—*Alcott.*



THE MYSTERY OF



F LIFE—BY MARR

—Courtesy of The Metropolitan Museum of Art



BANKS OF THE RIVER PORTEJOIE

BY BAILLET

Symbolism in Portraiture

Self-taught, yet the originator of a new technique in the handling of the old, old art of the miniature, the Countess Edgerly Korzybski, who recently exhibited her portraits on ivory to the elite of Philadelphia at a private view, "jess grew like Topsy," according to her own smiling self-characterization.

"I never was taught," said the countess, as she surveyed an astounding array of little portrait studies. "When I was sixteen I had to earn my living. And so I did, painting miniatures. In fact, I made quite a success at it, but I didn't want to be known only as a miniature painter. I wanted to do bigger things."

So the countess set to work to revolutionize the art of the miniature.

"It is something which no one else has ever done," said the countess, "and many wonder how it is possible. No one has ever worked on such large pieces of ivory, nor joined several pieces together in one frame.

"I work backward," she explained. "Portraits, you know—the sort you see in the museums and art galleries—are rather a

bore. I decided that personality must stand out more clearly, so I study the characteristic poise of a figure before I even sketch in the face. That comes last, but when it comes it is very essential.

"Backgrounds I made characteristic of my sitter's environment—a garden, perhaps, or a favorite room—and then I suit the frame to the subject, have it made especial as part of the design.

"So, you see, the whole effect is symbolism in portraiture."

America has become very dear to the countess. It was while she was painting portraits in Washington that she found romance waiting in the drawing rooms of the elite, a romance which, almost overnight, made from an English lady a Polish peccress.

"And now," says the countess, "when I am asked my nationality I am altogether confused."

Count Korzybski is a scientist of note, whose work on "Human Engineering" stirred his fellows last summer at the international congress of mathematicians held at Toronto. *Dorothy Grafly, in Phila. North American.*



MOTHERHOOD

JULROSOR-HILDEGARD THORELL PINX

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"The Gleaners"

A Few Words from the Editor on Classroom Study

No feature of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST has elicited so many letters of appreciation from school teachers and even principals as has this series of pictures for classroom consideration. The only complaint we have received is that a single copy of this magazine does not contain half enough copies of the picture to go around the average-sized primary or grammar school class. The small pictures are, of course, clipped and distributed.

This situation could easily be remedied if the teacher would buy *two* copies of the magazine, instead of one; but it really is not necessary for each pupil to have an individual picture, especially if the large reproduction is displayed on the wall or thumb-tacked on the teacher's desk where it can be seen clearly.

A public school teacher in Akron, O., wrote asking if we would like to see some of the essays which her pupils wrote on the subject of "Anguish," appearing in our March

number. She explained that the children took a great deal of interest in this series of pictures, and we are indebted to her for suggesting "The Gleaners" as a subject.

We wrote in reply that while we would be delighted to read and criticize essays written by the children of Akron, we did not feel that we could spare the time, in view of the fact that we would be swamped with hundreds—possibly thousands—of essays from all over the country if we adopted such a policy.

Nevertheless, it is our purpose to interest the school children, as well as adults, in the best that art has to offer, and it is encouraging to receive such letters. This series of pictures is being used in various schools as subjects for essays, stories (written and oral), research work, and even versification.

American appreciation of French art—in fact, *everything* French—has grown considerably during the past few years as a result of co-operation during the World War. And



ROTO MINIATURES OF JEAN FRANCOIS MILLET'S FAMOUS CANVAS, "THE GLEANERS"
PREPARED FOR PUBLIC SCHOOL CLASSROOM WORK

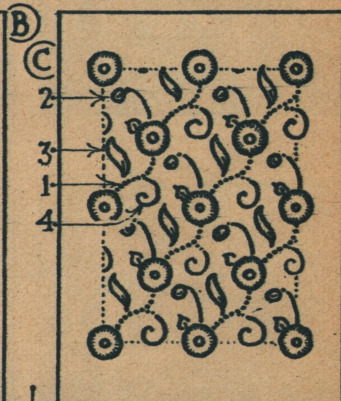
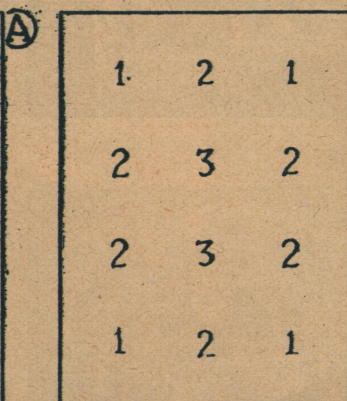
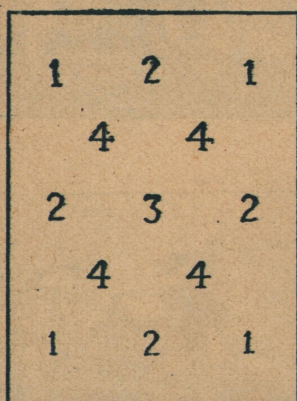
Jean Francois Millet, one of France's greatest painters, has a very real message for to-day. His canvases typify rugged honesty, useful labor and serenity—qualities which are oftentimes sadly neglected in the present age of jazz and money-seeking.

To understand Millet one should be familiar with peasant life in France. In "The Gleaners," for instance, we see the cus-

tom of rural landowners. The poor are permitted to gather from the fields what the harvest hands have left. Another interesting point to note is the *age* of the figures on the canvas; youth bends over more easily than age and assumes a different posture in picking up the stalks of wheat or whatever the grain happens to be.

This is the fifth picture of the series.

DECORATION: SURFACE: TONE BASIS: THE TWO TYPES: CONNECTIVES
ORDER IN LAYING OUT & EXECUTING ALLOVERS
PAPER WAFERS MAY FIRST BE USED FOR LOCATING UNITS: DRAW CONNECTIVES



THE TWO TYPES OF ALLOVER PATTERN
ORDER FOR LOCATING REPEATS INDICATED

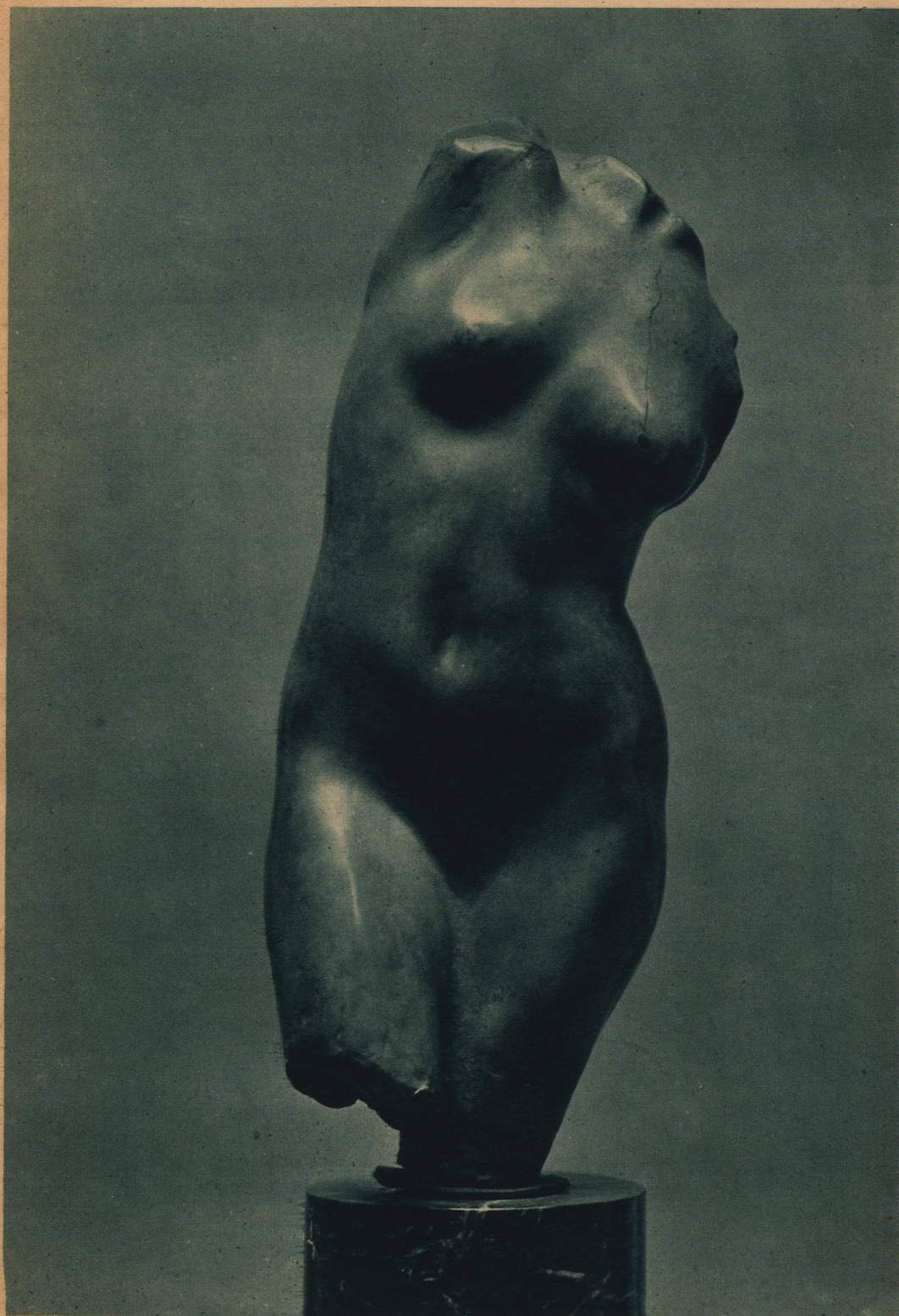
SPOTS FIRST: CONNEC-
TIVES AS NUMBERED



ORDER IN WHICH A BRUSH-DRAWN UNIT IS EXECUTED ... THE
STROKES "5" & "6" WERE NOT IN THE UNIT WHEN DESIGNED BUT
ADDED WHEN PATTERN SEEMED TO BE TURNING OUT TOO "OPEN"



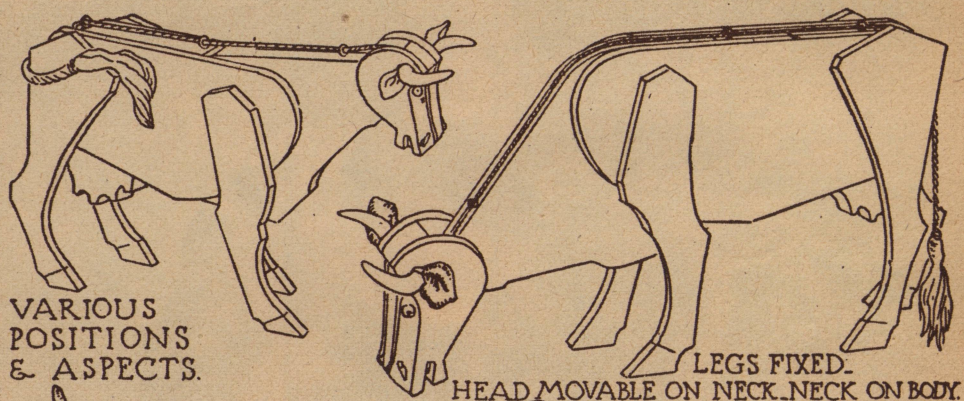
PRACTICE UNIT UNTIL WELL IN HAND THEN CARRY ITS FIRST
SPOT OR STROKE THROUGH ALL REPEATS + THUS WITH EACH SPOT.



BRONZE TORSO

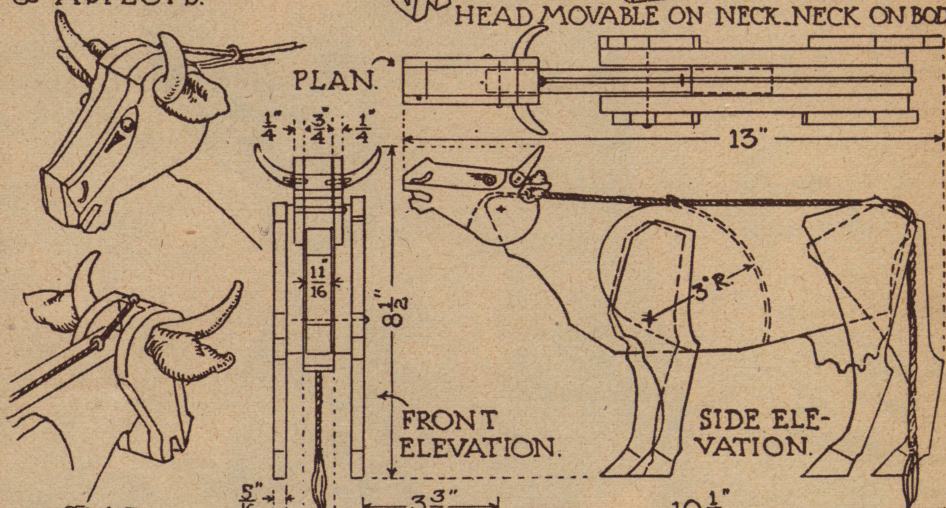
-Courtesy Boston Museum of Fine Arts
BY FREDERICK W. ALLEN

TOY MAKING. - - - - - COW.



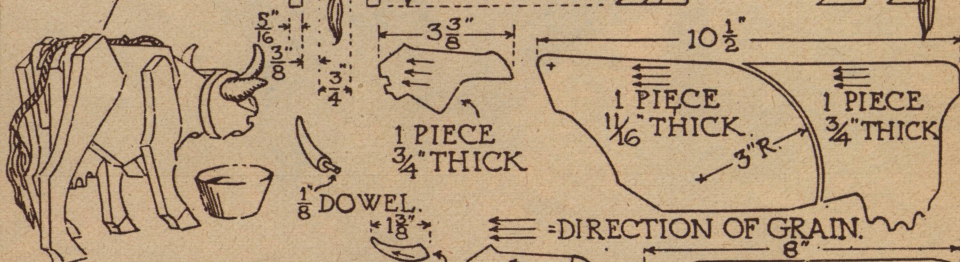
VARIOUS
POSITIONS
& ASPECTS.

LEGS FIXED.
HEAD MOVABLE ON NECK. NECK ON BODY.



FRONT
ELEVATION.

SIDE ELEVATION

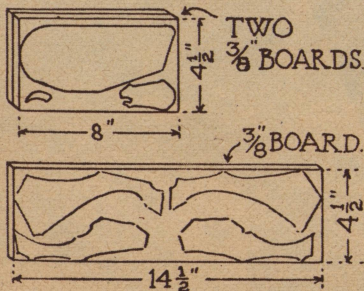


METHOD OF LAY- ING OUT PARTS.

2 PIECES
3/8" THICK

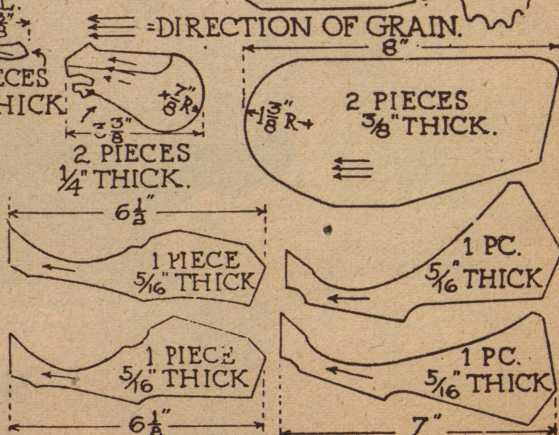
2 PIECES
1/4" THICK.

2 PIECES
3/8" THICK



TWO
3/4" BOARDS

3/8" BOARD.



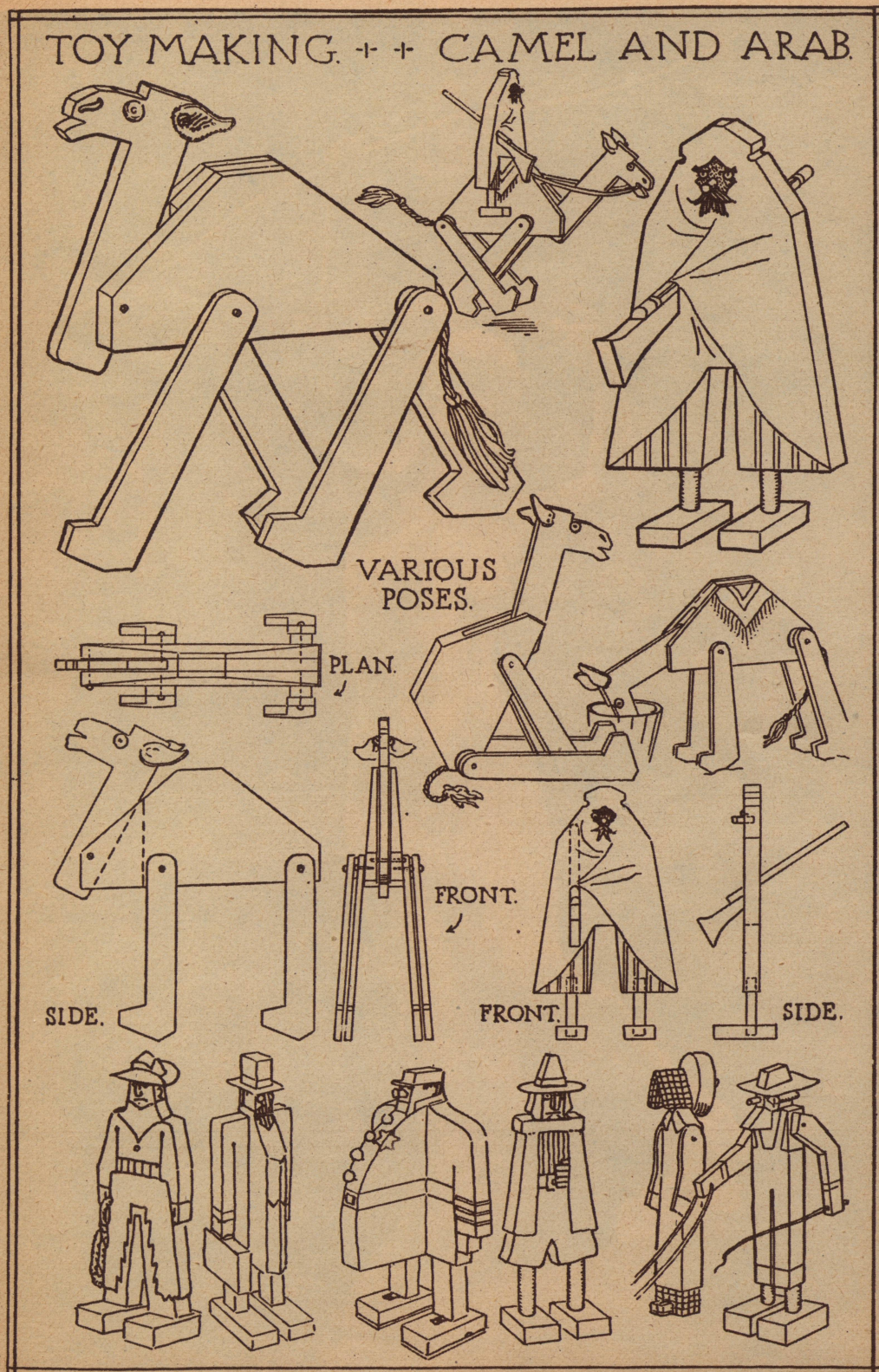
=DIRECTION OF GRAIN.

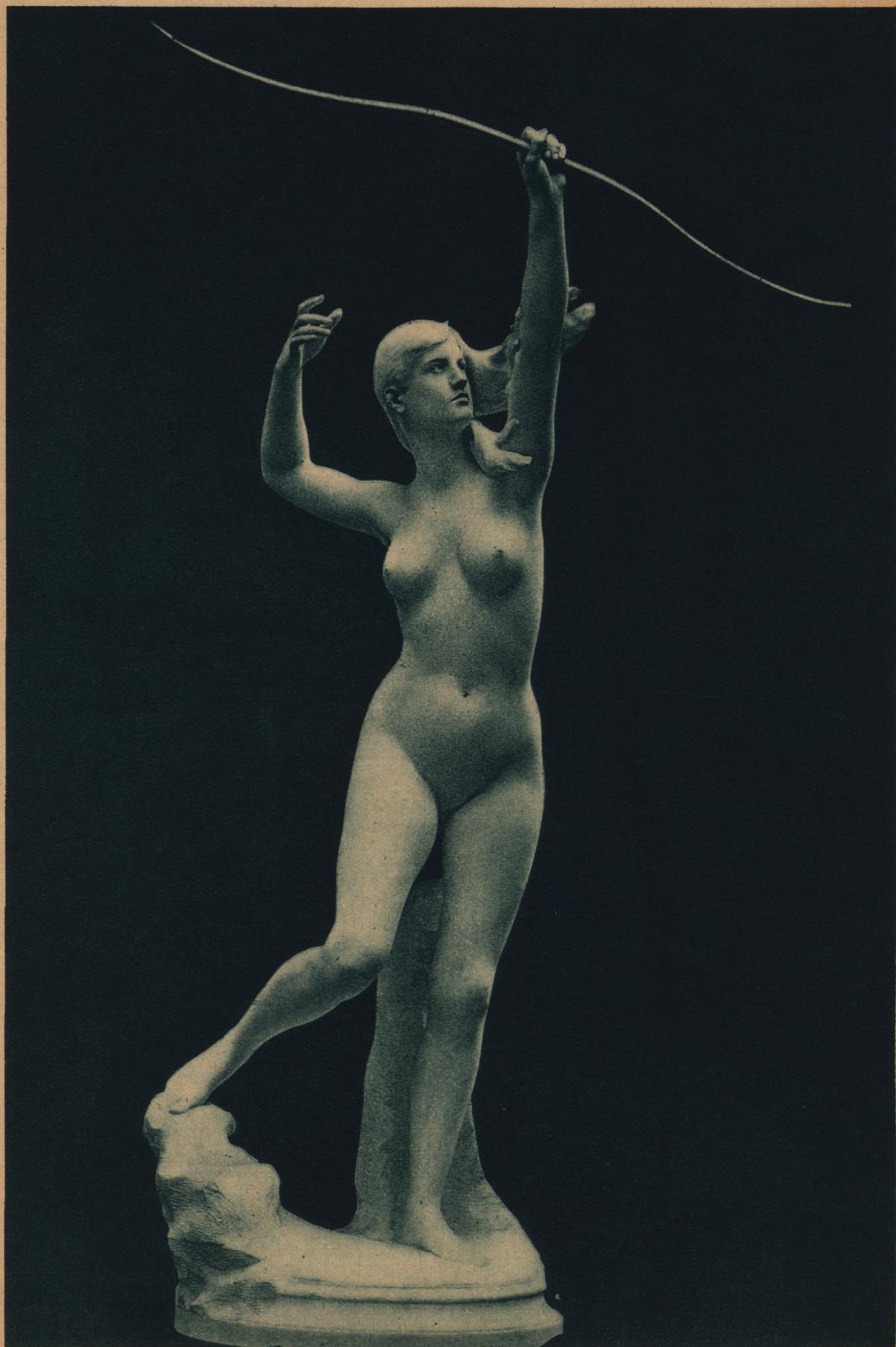
1 PIECE
5/16" THICK

1 PIECE
5/16" THICK

1 PC.
THICK

1 PC.
" THICK





DIANA

Page Forty-four

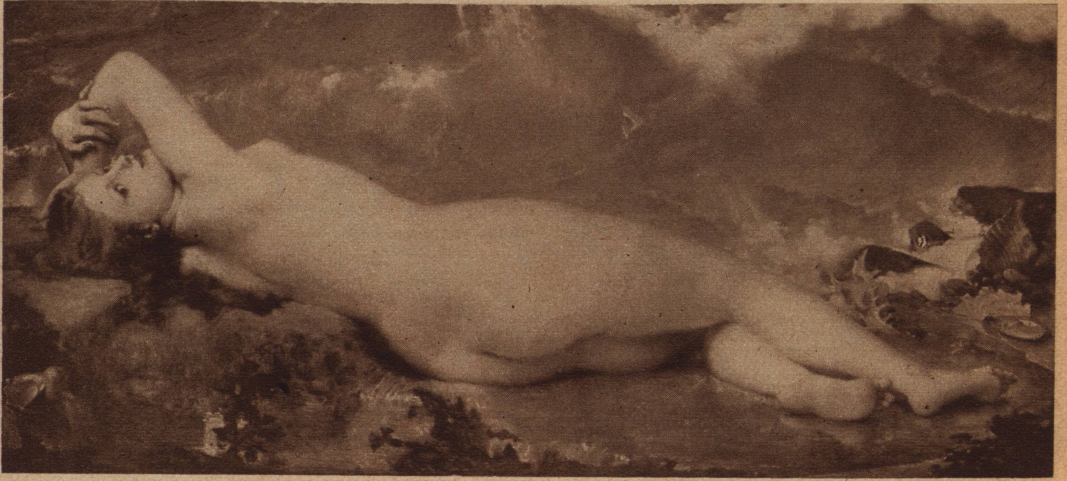
SCULPTURE BY A. FALGUIERE



DIANA

SCULPTURE BY EDWARD MCCARRAN

Page Forty-five



THE WAVE AND THE PEARL

BY PAUL JACQUES AIMÉ BAUDRY

The Modern Note

An issue which is certain to be subjected to extensive argument and discussion will be presented in the unique International Exposition of Modern Decorative and Industrial Art, which soon will be opened in Paris. The regulations prescribe that "works admitted to the exposition must show new inspiration and real originality" and that "reproductions, imitations and counterfeit of ancient styles will be strictly prohibited."

The point is further illumined by M. Clouzot, curator of the Galliera Museum, who asserts that "we assist at the extraordinary spectacle of a society which is heated by steam and lighted by electricity, travels by automobile and converses by telephone, living in a decoration of a period when Madame de Maintenon was carried in her chair and when Madame de Sevigne wrote letters which required fifteen days to reach Brittany."

To assume that all the implications of this pronouncement are valid is to take a position calculated to discomfit enthusiasts for the antique. Their name, especially in America, is legion. If M. Clouzot's idea ever took root in New England, not a great deal would be left for boasting in that region save Calvin Coolidge.

Perhaps the view is not to be taken too literally, and the judgment of ultra-modern Paris will not irrevocably condemn more or less innocent collectors of Windsor chairs and "swell-front" Colonial bureaus.

It is difficult also to see how the art in-

heritance of the past is to be totally excluded at the Paris show unless its contributors derive their inspiration from Mars or some other planet.

The spirit of the exposition appears to be one of modernity and fitness for environment and social, industrial and economic conditions. There is much to be said on behalf of such an object if it is broadly and not too pedantically observed.

Americans who have gone perhaps a trifle mad on domestic relics may conceivably derive profit from the show, even at the expense of some little irritation.—*Philadelphia Evening Public Ledger.*

In portraits, the grace and, we may add, the likeness consists more in taking the general air than in observing the exact similitude of every feature.—*Sir Joshua Reynolds.*

In art there is a point of perfection, as of goodness or maturity in nature; he who is able to perceive it, and who loves it, has perfect taste; he who does not feel it, or loves on this side or that, has an imperfect taste.—*Brugere.*

All men are in some degree impressed by the face of the world; some men even to delight. This love of beauty is taste. Others have the same love in such excess that, not content with admiring, they seek to embody it in new forms. The creation of beauty is art.—*Emerson.*



PORTRAIT OF FAURE, AS HAMLET

BY MANET
Page Forty-seven



"PSYCHE AN AMORS LAGER"—SERIES III—FROM PAUL THUMANN'S "AMOR UND PSYCHE"

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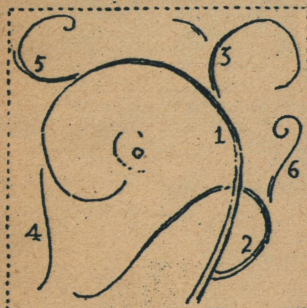


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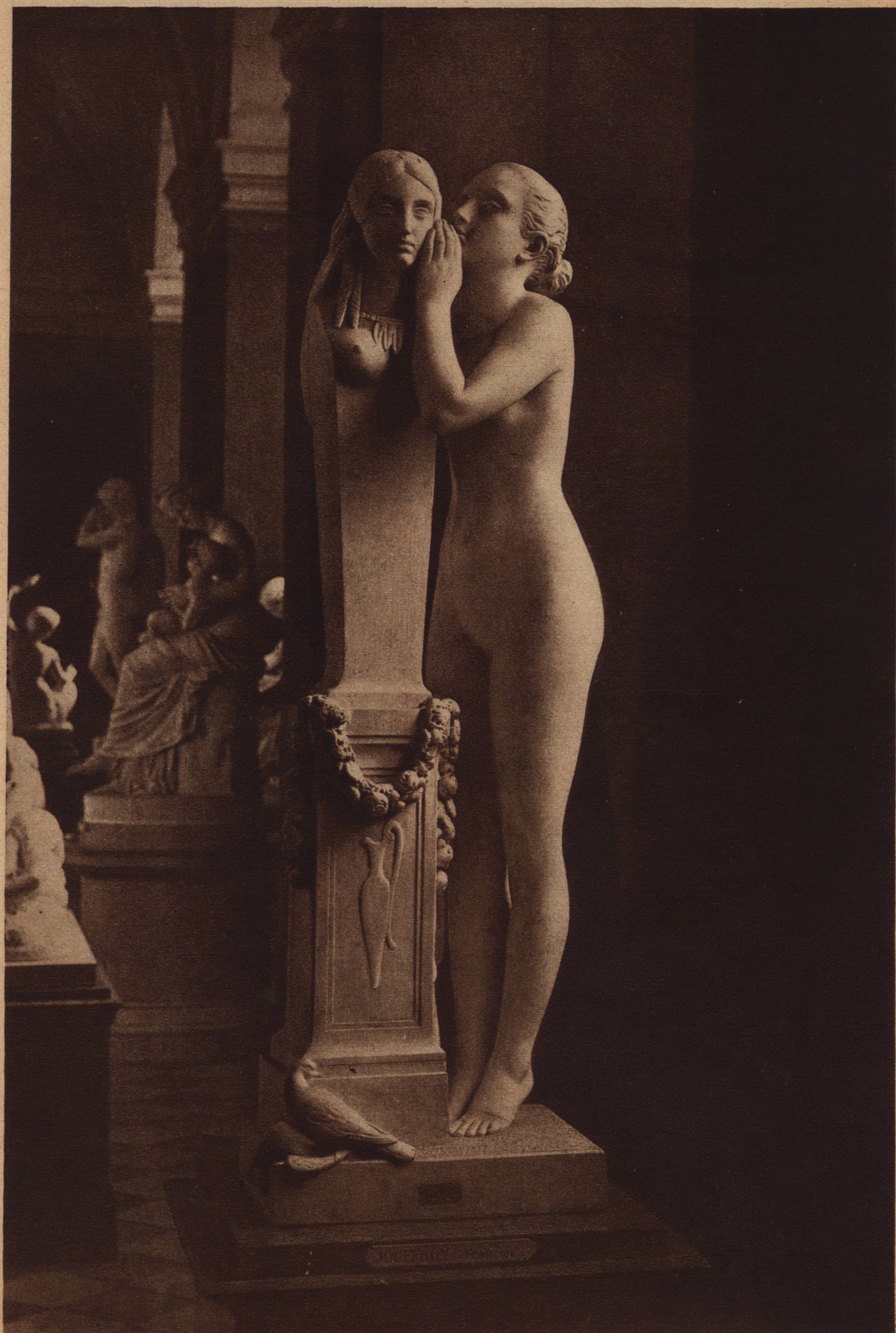


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the flowers to paint
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ception Spring has registered in your soul it will be better expressed with Weber Artists Color on Weber Canvas.

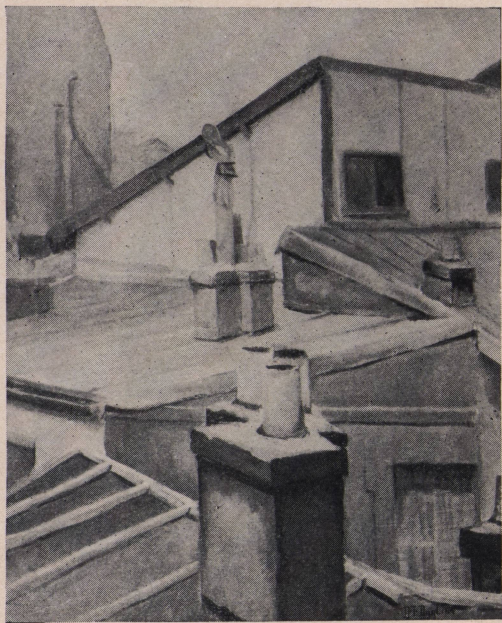
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WEBER ARTISTS' MATERIALS

The Colors the Old Masters Would Have Used

The American Art Student in Paris

By E. MORRILL CODY



ROOFS—BY DAVE DARLING

How much bad art is being turned out in Paris is made obvious by the present Salons des Independants. Last year this exhibit was excellent. This year it is very poor and three times as large. Almost 4,000 canvases are being shown, of which about ten are worth looking at. The American exhibitors are few and unimpressive.

The Independants seem to have lost much of their modernism, but instead one feels that the show is an excellent representation of those who failed to pass the jury at the Autumn Salon. Nothing more damning can be said. In passing, however, one must say that the sculpture fares much better than the painting.

* * *

"Educating the upper classes" might be the motto of a new school to be opened in May in Florence under the direction of J. Purves Carter, famous English art critic. The school is aiming to teach millionaires how to buy and judge pictures. Thus Mr. Babbitt, after he has made a couple of million in esquimo pie, can come to Florence and learn the gentle art of being a high-brow.

* * *

The effect of modern art is being felt more

and more in the daily life of the layman here in Paris. A most modern poster on the Grands Boulevards is attracting considerable attention. The figures of a man and woman, painted in ultra modern style, is the centre of a shoe advertisement. A revolving disque on which are painted various styles in shoes comes to light at the bottom of the painting giving to the figures the effect of walking. There is always a crowd in front of this poster gazing at the singular advertisement.

* * *

Fashion magazines are hailing the effect of modern art on the current styles, cubistic hats and futurist gowns are being shown by the dressmakers, and even men's clothing has been touched by this art that is for the first time being taken seriously.

* * *

A tired American tourist was sitting in the lobby of a hotel in Southern Italy. She was telling a bored group about her travels through Europe.

"You know, if it weren't for my son, I'd a gone back to America long ago. Gosh, we seen every picture in Europe and I don't like 'em. That is I like the first three or four hundred, but after that, I couldn't see 'em for dust. . . . But my son he likes 'em. I can't understand that. He stands and looks at the same painting for ten minutes! It ain't as though he looked at only the naked ones, he looks at them all!"

* * *

Montparnasse and the Latin Quarter are becoming more God-fearing every day, at least such is the testimony of the American Cathedral Church of Paris. This organization has a small clubhouse of American artists on the Boulevard Raspail which has prospered to such an extent that they are contemplating moving into larger quarters. Somehow hymns and prayer meetings don't jibe with the traditional conception of the gay and immoral art student.

* * *

Dave Darling is an American whose work on canvas is creating a certain interest in the Quarter. Darling has been studying in Paris for several years and now feels that it is time he returned to America to teach the natives "just how." One of Darling's canvases "Roofs" is reproduced in connection with this article.



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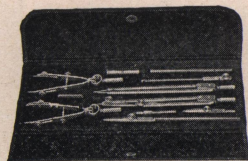
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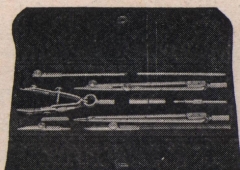


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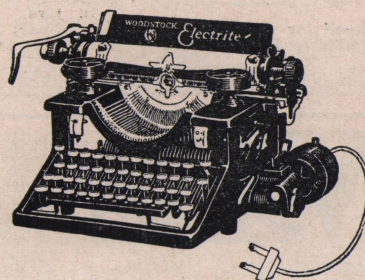
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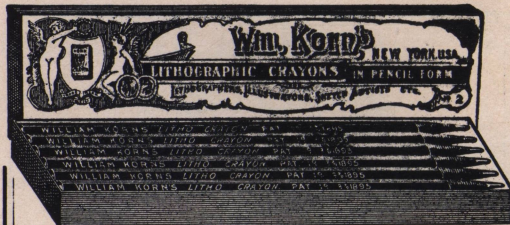
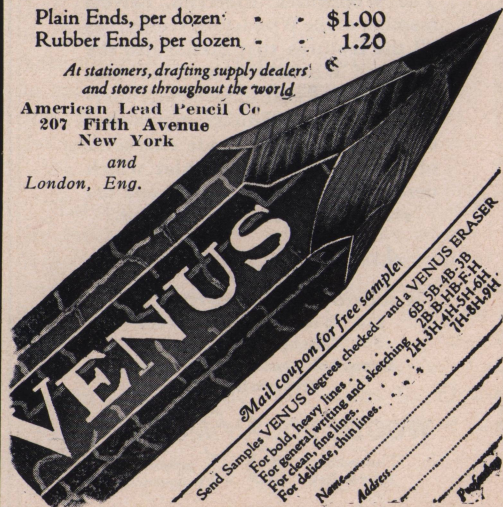
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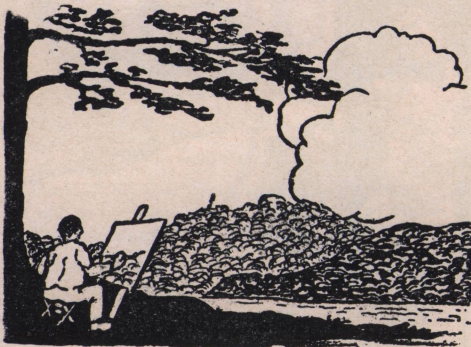
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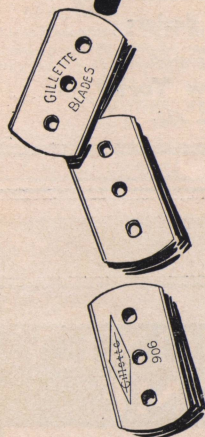
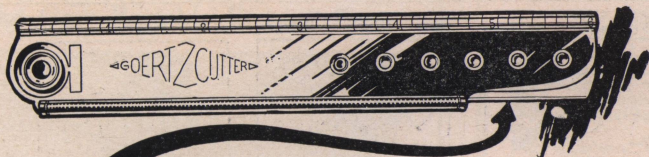
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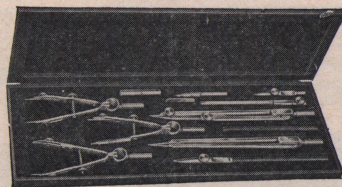
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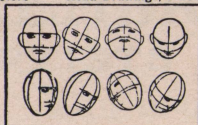
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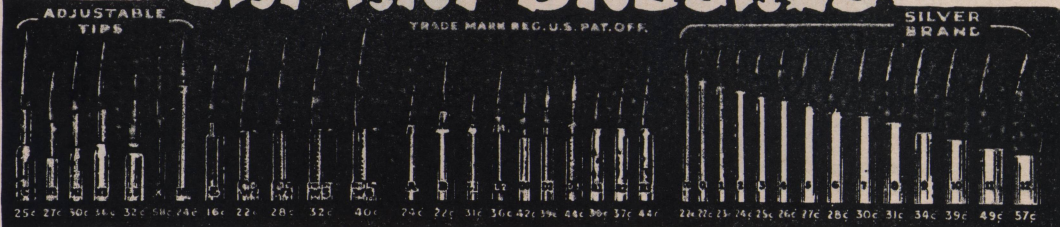
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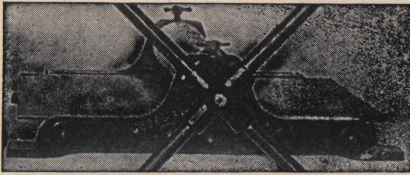
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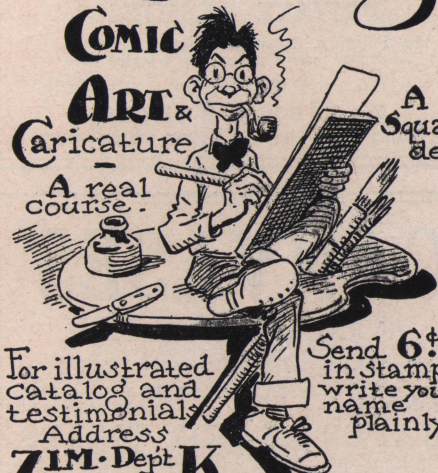
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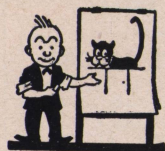
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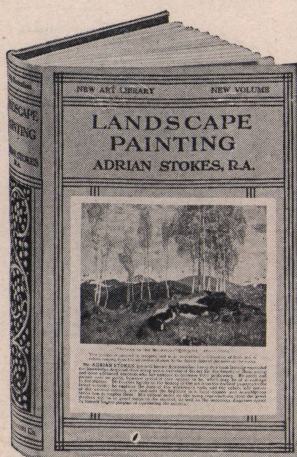
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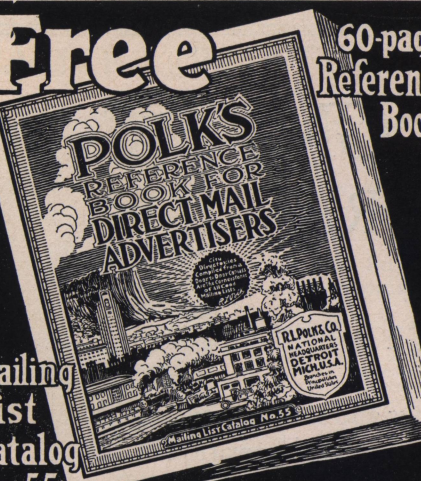
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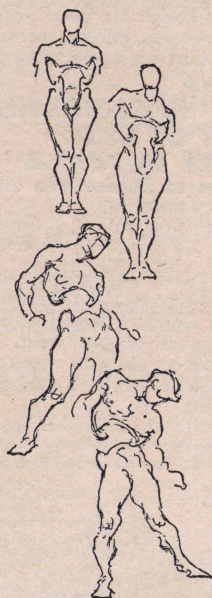
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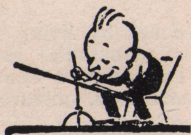
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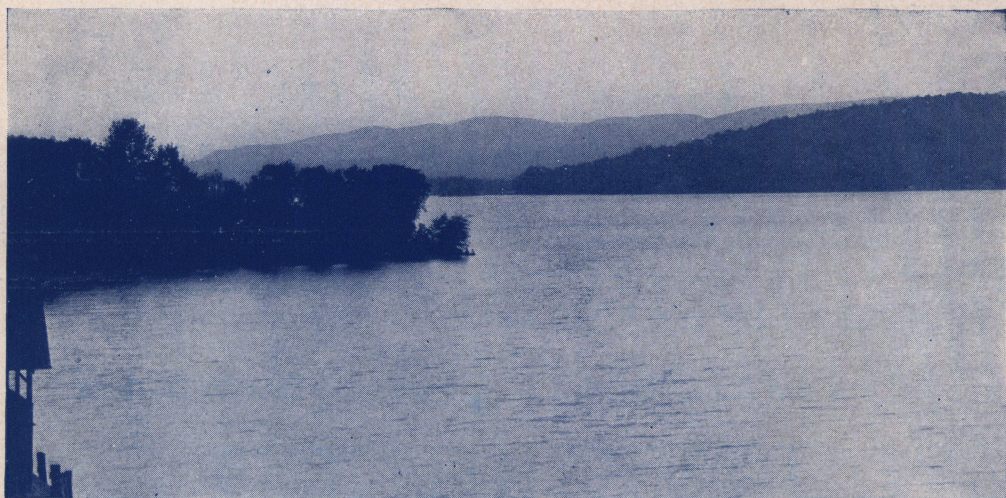
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